FREE SCHOOLS, YARMOUTH.

MESSRS. BROWN AND KERR, ARCHITECTS.

FREE SCHOOLS, YARMOUTH.

ANNEXED is a view of some schools about to be erected in Yarmouth, under the direction of Messrs. Brown and Robert Kerr. They are to accommodate 180 boys, 180 girls, and 200 infants, class-rooms additional being provided behind in connection with the boys' and girls' school-rooms. The building is to be erected partly by subscription and partly by the usual grants.

The walls are pebble-faced, and brick inside; the dressings white brick and (a little) stone; the roof is covered with "architectural tiles;" the heating is by open fires, and the ventilation by spare flues in the chimney-stacks and openings in the ceiling (they are ceiled to collars of trusses) into the roof, communicating with the outside by the gablets shown at the ridge.

We should have fears as to the efficiency of the form of chimney-top adopted. In one case where we tried a similar arrangement, it failed to answer its purpose, and disfigurement afterwards was the result.

MAINTENANCE OF ANCIENT MONUMENTS.

IT is now useless to lament the irreparable loss which the country has sustained from ignorance and cupidity, more devastating and levelling than the pious furor of the Reformation, or the wild and fervid enthusiasm of Cromwell; this has been ameliorated to some extent by the efforts of modern essayists and journalists, and there is certainly a feeling abroad to respect the altars and graves of our forefathers. None, however, can have viewed the numerous beautiful spots scattered along the course of the Thames, and in the counties around the metropolis more especially, without regret, when they see the tower of an ancient edifice alone standing, whose stability has been too great for cupidity and ignorance; where the ancient church has been supplanted by some vile abortion of brick and stucco by some scheming vestryman dealing in such articles, who at the same time probably profited largely by the massive materials from the despoiled and aggrieved edifice. The improvements of the moderns in the erection of an organ-loft, as at Christchurch, Hants, and chiselling away rich canopies of a screen to make room for it, the removal of ancient monuments in other cathedral buildings, for the miscalled improvements of screens, the removal and packing away in the stone tower of Hackney church of numerous beautiful brasses from the old edifice, eclipsed by a *handsome* modern structure, &c., are all evidences of this levelling spirit, which reverences neither the bones nor monuments of the dead.

It seems strange in these days of commissions, parliamentary inquiries, boards of registry and control, &c. &c., that ecclesiastical edifices should still be given over to the tender mercies of vestry boards, and indifferent and listless rectors or vicars.

A good case in point appeared lately in your paper, in the shape of an advertisement, for repewing the fine old church of Northfleet, in Kent, from the vestry clerk of that parish, inviting architects to send in reports and designs for the same, and offering 15*l.* for the first and 10*l.* for the second design. Just imagine the result—what respectable practitioner would attend to this? The effect probably is, builders, who are necessarily interested parties, alone compete, and the result is easily foreseen. The degrading advertisements addressed to architects must lower the profession in the eyes of the public, when the fact is considered, that such advertisements are encouraged by professional men or by pretenders to such a rank, whilst the system is acknowledged on all sides to be productive of the worst results.

J. B. R.

THE BRITANNIA TUBE BRIDGE over the Menai Straits, has been safely placed on its bed: we must postpone particulars till next week.

THE FARNESIAN GARDENS, ROME.

THE Farnesian Gardens at Rome are formed upon the slope of the Palatine-hill, and crown the ruins of the palace of the Cæsars; Cardinal Alexander Farnese caused them to be executed simply as a place for agreeable relaxation, not for an abode. The captivating nature of the spot chosen for the execution of this graceful architectural scheme, rendered it very eligible for the purpose to which it was to be adapted.

The site occupied by these gardens forms a vast platform, the fertile soil of which attracted the earliest inhabitants of Rome; it abounds, moreover, with highly interesting remains of gigantic structures, which, owing to their imposing character, were well calculated to inspire those who were engaged in the execution of works of a similar description. The views enjoyed from this favoured spot are very beautiful, and of an exciting character. In the immediate foreground are seen the stately remains of art, which attest the magnificence of ancient Rome; beyond are seen the fertile regions, stretching to the Apennines and to the sea. Such was the site which some of the best artists of the sixteenth century were called upon to embellish, and how successfully they have laboured to acquit themselves, those are sensible who have witnessed their efforts.

A glance at the plan will serve to explain the various parts; they consist of an ornamental entrance, a covered walk, a semi-circular court, flights of steps and sloping walks leading to grottoes, terraces, and pavilions, decorated with fountains, niches, and statues, the whole enriched with varied and luxuriant foliage, relieved and contrasted by marble fragments tastefully arranged,—the latter drawn from the inexhaustible mine of antiquity upon which the gardens are reared.

The garden entrance, which is here represented in its geometrical elevation, is the work of Vignola, to whom are also attributed the grotto and its approaches; the magnificent fountain, forming the back ground to the third ter-

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